

"LOHENGGRIN" AT THE OPERA.

GEORGE ANTHES MAKES HIS DEBUT AS THE KNIGHT.

Albert Herz, the New German Conductor, Also Appears for the First Time—He Makes a Favorable Impression—Mr. Blipham's Developments in Telramund.

The first German performance of the season took place at the Metropolitan Opera House last night. The opera was the excellent and ever-popular "Lohengrin." Of course, there was a large audience. "Lohengrin" is one of the operas which appeal to the great mass of careless opera-goers. It is sufficiently sentimental to please the most imaginative matinee girl in the world. Think of a helpless girl accused of crime and pursued by a relentless villain and an assistant villainess. Think of her having a dream that a wonderful knight would come to defend her. Think of the dream's coming true and the knight's arriving just in the nick of time.

Then he tells her that she must not ask him his name. The villain and the assistant villainess egg her on to do it. He tells her and then goes back into the woman's land whence he came. When the noble lord rescues the shop girl from the polished villain he always tells his name, marries her and they settle down to prosaic domesticity. "Lohengrin" is ever so much more lovely than that.

Doubtless the average opera-goer takes some such view of "Lohengrin." Wagner all his life deplored this public attitude. He felt that his poetic meaning was missed. Who thinks in the theatre sufficiently to compass the significance of the elemental man who cannot find a perfect faith, willing to accept him as he is? Who is intellectually active enough to comprehend the wily resistance of Elsa to a secret knight into her lover's personality? Who accepts the poet's view of Ortrud, the evil, political woman? How many see in Telramund the operative Macbeth, infirm of purpose, tempted by overweening ambition to his destruction, dominated by his more masculine wife?

No, to the mass "Lohengrin" is a sentimental love story, and the mysticism of the aerial music of the Knight and its contrast to the rude, gross music of the evil elements of the drama are lost to them. They hear the pretty melodies, the finest vocal solos, the prismatic orchestration. That is enough. For them singing and acting of the kind suited to Gounod's "Faust" are a delight. The German attitude toward the drama is incomprehensible. It is not wholly faultless, but it is not so much to pure logic singing words have with some parts of "Lohengrin."

It was the training which came from this German view that detracted from the opera. George Anthes, lately tenor of the Dresden opera, made his first appearance in this country last night in the title role of the opera. He made an agreeable impression, though he was not acclaimed as an artist of the first rank. He would hardly be so regarded in Germany, where the standards are not ours.

He has an excellent voice, clear, pure, and in quality, and sufficiently large. He enunciated well, as all trained German singers do. He declaimed with vigor and dramatic meaning. His legato singing is good and breath and deficient in smoothness. Only a few Germans know how to articulate their consonants without breaking the flow of the cantilena. As for his acting, Mr. Anthes is mainly, but there was not much atmosphere about his Lohengrin. It was a very matter-of-fact performance. It must be said in justice to him that he was very nervous. He had been here only a few days and he did not know what it meant to face a New York audience for the first time. It is likely that Mr. Anthes will grow in popular favor.

In other words, when we have discounted his shortcomings we shall like him fairly well. The other members of the cast were all old friends. The soprano, Mrs. Godefrida, as Elsie, Mme. Schumann-Heink as Ortrud, David Blipham as Telramund, Mr. Mulhmann as the Herald and Edouard de Reszke as King Henry. Mrs. Blipham is a less successful worker. He has developed his Telramund in action and gesture to a high degree. He has carefully fitted his movements to the music with good effect. His Telramund is an interesting study, though it has moments of exaggeration. Mrs. Godefrida sings with intelligence. The others represent familiar impersonations.

Albert Herz, the new German conductor, made his debut. He will in all probability prove to be a very successful man. He was in a state of nervous anxiety last night and his motions in conducting were so violent as to be somewhat annoying and to distract attention from the stage. His reading of the score was excellent. Under his guidance the orchestra gave a well-balanced and finely graded performance of the prelude.

All through the opera the balance between the vocal and instrumental parts was well maintained. The details of light and shade, especially in the brasses, were carefully worked out. His treatment of crescendo and diminuendo was excellent. He was in the pith, but it was vigorous. The stage management of Johannes Elmblad was generally satisfactory. This afternoon "La Traviata" will be sung and this evening "Carmen."

ANOTHER SONG CYCLE.

Carl Veith's Lyric Condensation of Longfellow's "Hiawatha."

When Ezra Lohmann wrote "In a Persian Garden" she built worse than she knew. The song cycle, to be sure, was not her invention. Angels existed before her time. But she achieved a melifluous success and so the ears of social dignitaries quivering with delight. Her song cycle was sung throughout the length and breadth of Great Britain and then it came across the sea to glad the hearts of 10,000 sentimental Americans. It was popular, and great was the sale thereof. Learning this, many composers who had dotted rooms of music paper in vain set to work to compose song cycles, and now this fan of music bids fair to be worked to death.

The latest aspirant for cyclical glory is Carl Veith, an honest violinist, who dwells in the bucolic seclusion of Brooklyn. Mr. Veith has long been suspected by musical Brooklyn of possessing nobler gifts than he has ever exposed to the cold scrutiny of the public.

He has long been regarded as one of those who could if he would. Heretofore he would not, but the song cycle success was too much for him. He looked upon it when it was in the first crumpling of its bluish and he fell a victim to its subtle fascination. He had read Longfellow's "Hiawatha," and he doubtless thought that if verse could be so long-sung by itself it might be made much more so if set to music. But there was too much of it, and thus in an ill hour, Carl Veith was led to ask one Henry Van Dyke to make certain selections and to suggest necessary additions for cyclical purposes.

The whole work was produced yesterday afternoon in Montpelier Hall, Mrs. Lillian Pratt, soprano; Miss Lillian Bouton, contralto; John Young, tenor; and Julian Walker, bass, sang, and Mr. Veith himself assisted with poetical solemnity at the piano. The first part of the text had been by Longfellow and which by Mr. Veith. Certain Indian lines, too, were introduced to "add verisimilitude to what would otherwise have been a bald and uninteresting narrative." As for Mr. Veith, he used some Indian themes, or colorful imitations of them. They were the best

THE OLD RELIABLE

ROYAL BAKING POWDER
Absolutely Pure

THERE IS NO SUBSTITUTE

themes in the composition. The themes invented by the composer were like the earth before the creation, without form and void.

In short, the revelation of the Brooklyn genius was a disappointment. His music considered somnolently along from beginning to end and apparently stopped only because there was no more text. It lacked emotional communication. It had neither melodic nor harmonic charm. It did not even give the words a good declaratory setting. The music of Brooklyn had ground slowly, and they had ground exceeding slowly. The singers were industrious and painstaking, and Mr. Veith accentuated as many notes of the accompaniment as possible just to show how important they were. The audience was silent and contemplative. Its applause was courteous. Once when it seemed a little more than that there was a swift and eager repetition of part of a solo. This did not occur again.

NEW ORCHESTRA FOR BROOKLYN.

Henry Shradleek Will Be Leader—Will Have Thirty-five Members.

A meeting of musicians in Brooklyn will be held in Fidelity Hall on Sunday, Dec. 7, to organize the Brooklyn Symphony Orchestra. Henry Shradleek will be the leader. Augustus C. Metz will be the associate leader and thirty-five of the best local musicians of the borough will comprise the orchestra. A series of recitals will be held beginning Sunday, Dec. 14, under the auspices of the Brooklyn Institute.

The Philharmonic Society has been the most representative professional concert orchestra in Brooklyn.

An Injunction Against "The Liberty Bells."

Judge Morrow of the United States Circuit Court for the California district has granted an injunction against the play, "The Liberty Bells," on the ground that the first scene, a riot of the girls in the school dormitory, is an infringement of a play called "Under the Sphinx," copyrighted several years ago by Mrs. H. N. Cook of San Francisco.

Klaw and Erlanger to Buy New Orleans Theatres.

TRENTON, N. J., Nov. 28.—The Klaw & Erlanger New Orleans Theatre Company was incorporated to-day with \$300,000 capital stock. It is to purchase the Tulane and Crescent theatres in New Orleans. The incorporators are M. W. Livingston, Charles Osgood and Edward Q. Corder.

Hosokoki Animals Going to Japan.

Frank C. Bostock, the animal trainer, was asked yesterday to send to the Industrial Exposition at Osaka, Japan, next year, a number of the animal acts that are now at his show in the St. Nicholas Ring. The offer was made by Y. Araki, Commissioner of the Japanese Government.

VESSELS HELD AT MARSEILLES.

Strikers' Strike Spreads and Threatens to Ruin the Port's Business.

MARSEILLES, Nov. 28.—The strike of the dockers on steamships is extending rapidly and threatens to cause a complete stagnation of traffic. Many vessels have been unable to sail.

Our Competition With Europe.

PARIS, Nov. 28.—The *Matin* referring to the proposed international conference on trusts suggested by Russia, expresses the opinion that more customs tariffs will never protect the European markets from American competition.

Kitchener at Bombay.

BOMBAY, Nov. 28.—Lord Kitchener, commander of the British forces in India, arrived here to-day.

Coal-Laden Ship Aground.

The ship H. B. Price, bound from Commanipaw, N. J., for Sayville, L. I., with coal, went aground on Fire Island bar at noon. The crew, consisting of the captain and his brother, were taken off by the Oak Island life savers. The little tug was submerged and will probably be a total loss.

Wounded Cosack in Hospital.

A Cosack, whose name the hospital authorities got as Draky Ondaiga, was brought to Bellevue yesterday with a bullet wound in his thigh. He was a member of the Buffalo Bills show last summer, and intended to leave to-day for Russia. He was packing up when he dropped a revolver, which sent a bullet into his leg.

Princeton Night for Presbyterians.

The Presbyterian Union of the city is to have a Princeton night at the Hotel Savoy on Monday evening. President Wilson of the university, President Payne of the Seminary and Dr. Henry Van Dyke are to be the speakers.

Fire in L. I. City Ferryhouse.

An overheated pipe set fire to the boiler room of the Long Island Railroad ferryhouse in Long Island City yesterday morning. The flames were extinguished before much damage had been done.

The right kind of an appetizer. *James' Home Verifuge*—44c

BLOW TO THE CATTLE TRADE

QUARANTINE EXTENDED FROM BOSTON TO PORTLAND.

No cattle that pass through the infected New England district may be exported—British Government puts up quarantine bars against the cattle.

Special Cable Despatches to THE SUN.

LONDON, Nov. 28.—The Government has issued an order, which becomes operative Dec. 5, prohibiting the landing of any animal from the New England States until further notice. This is due to the appearance of contagious foot and mouth disease in New England, and follows the action of the United States Government, prohibiting exports.

The Board of Agriculture to-day investigated with special scrutiny the arrivals of American livestock. The steamer Sachem, upon arriving in the Mersey, was sent to the Alfred dock at Birkenhead, for an examination of the 600 cattle and 1,500 sheep she had on board, and of immediately discharging at Woodside Pier as she intended. Experts pronounced the animals healthy and they were allowed to be landed, but they will be detained forty-eight hours and reexamined before they are forwarded to their destinations.

LIVERPOOL, Nov. 28.—The report that the contagious foot and mouth disease exists among animals in New England, and that the United States Department of Agriculture has ordered that no cattle, sheep or other ruminants be exported from Boston until further orders, has created consternation here. Further information as to the extent of the embargo is anxiously awaited here.

WASHINGTON, Nov. 28.—The Agricultural Department's order, announcing the discovery of disease among cattle in New England and prohibiting their further exportation from the port of Boston, brought numerous inquiries to Secretary Wilson to-day as to the scope and probable execution of the order. The gist of the replies was that a cattle that had passed through the quarantined section to Boston for shipment must be held there until further orders.

Portland, Me., was to-day added to the proscribed list.

BOSTON, Nov. 28.—The order issued by Secretary of Agriculture Wilson is a serious blow to this city as well as other parts of New England. It will materially affect the export trade of Boston, as this city is the outlet for the greater quantity of the cattle from the West.

Many of the great shipping firms of Boston have large numbers of cattle on trains now, bound for Boston from Canada, Ohio, Kansas, and the West. The cattle industries at Brighton, Watertown, Somerville and in this city will be virtually brought to a standstill.

The first action looking to a quarantine as the best preventive of the spreading of the disease was taken when the great yards of the Brighton Stock Yards Company were closed by order of Gov. Crane and the Executive Council. These are the largest yards in the State for cattle, and it was thus hoped to reduce the disease to a minimum.

LADY HARTOPP'S DEFENCE.

Answering the Accusations in Her Husband's Suit for Divorce.

Special Cable Despatches to THE SUN.

LONDON, Nov. 28.—Lady Hartopp, the wife of Sir Charles Hartopp, appeared at the third day's hearing in her husband's suit for divorce in a third charming costume. The defendant seemed to be in excellent spirits and was apparently extracting all the enjoyment possible out of the novel situation. Earl Cowley, the co-respondent, also appeared to be much amused by the proceedings.

Several servants were called and examined, but their testimony elicited nothing material.

There was no indirect cross-examination and Sir Edward Clarke opened the case for the respondent. He immediately commenced to criticize the evidence given by the servants, pointing out that the conduct of Earl Cowley and Lady Hartopp was quite natural in hunting society.

Coming to the incident of the locked door Sir Edward declared it was shut but not locked. In regard to the testimony of Alice Blythe, the housemaid, who stated on the stand that she heard a scuffling noise and noticed that the Earl's waistcoat was undone, Sir Edward pointed out from a photograph which he produced that Earl Cowley habitually wore his waistcoat partly open.

Waltham Watches.

"A clear bargain, a dear friend."

"The Perfected American Watch," an illustrated book of interesting information about watches, will be sent free upon request.

American Waltham Watch Company, Waltham, Mass.

How New York Takes Exercise

is the title of an article describing the Growing Enthusiasm for Athletics shown by the Crowded Condition of the Many City Organizations—How the Work in the Young Men's Christian Association and Church Gymnasiums is Systematized—Increasing Public Interest in the Exhibitions Arranged by the National Guard Associations, etc., which

WILL APPEAR IN TO-DAY'S ISSUE OF

The Evening Post.

Order from your newsdealer.

3 cents.

Price Daily and Saturday

3 cents.

A Giants' Struggle

It is a highly dramatic story and brings into play the strongest passions of strong men in struggle—greed, ambition, conspiracy, love of conquest—with the tragedies and hatreds that are sure to follow:

In 1858 the first oil well was drilled and thousands rushed into the oil regions and made fortunes. But one man, with the great imagination that makes poets, inventors, artists, generals, and leaders of every sort, and with sure instinct for strategy, laid his lines to get control. His advances were contested as stoutly as any battle that was ever fought and the struggle cost lives and fortunes and the happiness of thousands. But he won, and the result is the \$110,000,000

Standard Oil Trust

that controls almost the entire oil industry of the century, owns its own vessels, cars, wharfs, and 35,000 miles of pipe line; controls railways, owns big blocks in the steel trust, is now financing the beef trust, and only last month came to the rescue in a Wall Street panic.

All this is powerfully and dramatically and thoroughly told in Miss Ida M. Tarbell's "Rise of the Standard Oil Company" now running in McClure's. Each number gives a complete episode. You can begin at any time, and any one can understand it—no knowledge of business is required.

Christmas McClure's is ready. It would be a great magazine without this article; but with it!

McClure's

(until they're gone) the November and December numbers, which contain the opening

Standard Oil articles.

The counsel for the respondent denied that Lady Hartopp had a propensity to bet on horse races. In regard to the Sir John Willoughby incident, where the husband wanted Lady Hartopp to order him to leave the house, Sir Edward Clarke said Sir Charles Hartopp's conduct was outrageous. If Sir John Willoughby had been banished from the house all the world would have imagined that Lady Hartopp was unworthy of the trust and confidence of her husband.

KRUPP'S WILL.

He Leaves His Gun Factory at Essen to His Daughter.

ESSEN, Prussia, Nov. 28.—Under the terms of the will of the late Herr Krupp the factory here passes to his eldest daughter, Bertha, who will be represented by her mother until she reaches her majority.

AMUSEMENTS.

Manhattan Theatre, Broadway, 21st St. Matinee to-day at 2.

MRS. FISKE. IN PAUL HEYSE'S drama, "MARY OF MAGDALA." SEATS 4 WEEKS IN ADVANCE.

WEST END THEATRE. 12th St. Black west of 8th Ave. 25c to 25c. Matinee to-day at 2.

John C. Rice. ARE YOU A MASON? (Mat. 25c, 25c.)

TO-NIGHT (Sunday) Big Vaudeville Concert, 25c, 50c, 1.00. Margaret May in "Winchester."

ACADEMY OF MUSIC. 114 E. 14th St. 25c to 25c. A triumph of melodrama. "A. W. M. WORLD."

"The Ninety and Nine" Prices, 25c, 50c, 1.00. Mat. to-day and Wed. 25c. Rev. 50c.

WEBER & FIELDS' HALL. (Mat. 25c, 25c.) ANNUITY, TWIRLY-WHIRLY & BURNING. BURNING BIRDS & ONIONS.

14th St. Theatre, near 6th Ave. Mat. Wed. & Sat. 25c to 25c. All New Songs.

OLCOTT. Old Limerick Town. Songs.

MRS. OSBORN'S PLAYHOUSE. 43 E. 12th St. 25c to 25c. "FAD AND FOLLY."

CIRCLE Theatre, 114 E. 14th St. 25c to 25c. "IN ARISTOCRACY."

THE DEWEY. MAJESTIC BURLESQUERS. To-morrow Night, Grand Concert, 25c, 50c.

EDEN. WORLD IN WAX. New Groups. 114 E. 14th St. 25c to 25c. "MURDER DEKOLIA." The Wizard, 114 E. 14th St.

AMERICAN. 114 E. 14th St. 25c to 25c. "KIDNAPPED."

NEW YORK THEATRE. 114 E. 14th St. 25c to 25c. "SALLY IN OUR ALLEYS." Popular Prices.

KEITH'S. 47 E. 12th St. 25c to 25c. "BEST SHOW IN TOWN."

STAR. 114 E. 14th St. 25c to 25c. "THE VOYAGE OF SUTTER."

AMUSEMENTS.

TO INSURE PROPER CLASSIFICATION IN THE SUNDAY SUN, ADVERTISEMENTS MUST BE HANDLED IN NOT LATER THAN 6 P. M. SATURDAY.

HERALD. 114 E. 14th St. 25c to 25c. "SOUZA AND HIS BAND."

SPECIAL—SEATS NOW ON SALE. For Engagement in Opening at Monday.

MRS. RICHMOND.

MANSFIELD.

JULIUS CÆSAR.

Princess.

CASINO.

"A CHINESE HONEYMOON."

METROPOLITAN OPERA HOUSE.

Grand Opera Season 1902-1903.

Under the direction of Mr. Maurice Grau.

THIS AFTERNOON, at 2.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.

TO-NIGHT, at 8.30. The Night of the Party.

TO-MORROW, at 8.30. The Night of the Party.